it’s easy!
his fast, he earns the label 'patchwork' from the rabbi who observed his struggles. 2

encapsulated in a tale recounted by Martin Buber, in which a fasting Hasid paces
momentary thoughts and intentions. This sense of divided subjectivity is neatly
confidence, desire for self-improvement, manifestations of worry and expressions
a lot about myself if I could'), ambiguous lists, private pictograms and notes to self, all

In the fabric wall hangings of Christina Read, the artist’s inner dialogues are given outward form. Read’s Other Possibilities comprises vaguely grandiose captions (‘Thoughts on various subjects’) and self-deprecating comments (‘I would change

Other Possibilities 2


4. see www.keminiko.com

2013 self published

3. from advertising material reproduced in: Annsuli Marais and Lauren Redican The Way of Man: According to the Teaching of Hasidism 2013 self published


4. this phrase comes from the title of a 17th century essay by Jonathan Swift.


Other Possibilities

Christina Read | Lauren Redican & Annsuli Marais | Tom Mackie | Kemi Niko & Co.

Correspondences

Christina Read | Lauren Redican & Annsuli Marais | Tom Mackie | Kemi Niko & Co.

Curated by Christopher Handran

5 - 26 July 2014.

Imagery: Lauren Redican and Annsuli Marais © Lauren Redican and Annsuli Marais

Images, text and words © Lauren Redican and Annsuli Marais

This project is supported by the Queensland Government through Arts Queensland, part of the Department of Science, Information Technology, Innovation and the Arts.

282 Petrie Terrace Brisbane QLD 4000

info@boxcopy.org | www.boxcopy.org

2012

Kemi Niko & Co.
The Sand at the Edge of the Earth 2012

ENDS

This project is supported by the Queensland Government through Arts Queensland, part of the Department of Science, Information Technology, Innovation and the Arts.

2012 Kemi Niko & Co.

This page top to bottom: Christina Read Other Possibilities 2 2014

Tom Mackie post card call and Untitled 2014

Kemi Niko & Co. The Sand at the Edge of the Earth 2012

Copyright 2014. Boxcopy, the writer and artists.

The production and distribution of print and audio zines provide a means of making
connections for Kemi Niko & Co., while also recording and archiving their projects
and adventures. It is a format they have used to document journeys to exotic and
magical lands both near and far, including local sites such as the popular tourist
destination of Golden Bay, the environmentally protected Matus/Somes Island
in Wellington Harbour, and most recently an epic journey through India. Along

with their website, zines provide a means of recording and extending their use of
public spaces as an outdoor R & D lab for experiments in living that connect with
others across time and place. Utilising recycled materials and a DIY approach, they
construct propositional objects that provide unexpected and provisional public
services in projects such as Tin Can Post, a series of tin can mailboxes installed to
facilitate exchanges between strangers. The work Project Echo can be seen as a
precursor to these collaborative and exchange-based investigations. Running from
April 2010 to May 2011, this project consisted of a pirate radio station, broadcasting
175 texts that were encoded using NATO phonetic code. Like the later collaborative
works, this project offered an unexpected experience to be discovered and perhaps
pondered at by passerby.

Tom Mackie’s practice positions the artist as receiver of anonymous transmissions that
connect different times and places. In previous works Mackie has used both
found images and second-hand postcards as objects that prompt the experience
of being in one time and place while thinking of another, for both sending and
received messages. In post call, three sheets of paper, sourced from Australian Op
shops, are presented as readymades on which the passage of time is recorded as
abstract trace. In this, they recall early characterisations of photography as a
mirror that allowed nature to reproduce as a trace. Together, they present a portrait of the subject as a patchwork of
divided subjectivities, a sense of divided subjects. In their ostensibly blank state, they also bear a history of past intentions and still unrealised potential; what Vilém
Flusser described as an “infinity of tendencies” that surround the phenomenon
“with a cloud of futures.” In a new work produced for the exhibition, previously
unexposed sheets of photographic paper are exhibited and, in a sense, consumed
by the act of exhibition. Purchased from a New Zealand Op shop, each sheet bears
various traces of a long storage at the outset, before discoloring and darkening
over the course of the exhibition. They become significant surfaces that register
the effects of light and the passing of time. Like a conventional photograph, they
manifest this past in the present, and become screens for the projection of future
memories, vehicles for travelling light.